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would give an impression disproportionate to the larger number of sound and thoroly convincing pages with which the book is filled. Had Mr. Hamilton designed it, as perhaps he did, and as his predecessor Aristotle is said to have done with his manual on the materials and methods of Greek fiction, merely as a codification by induction of the principles of the generation just preceding, the number of passages that call for disagreement would be considerably diminished; and the measure of accomplishment which the comparison suggests is after all not undeserved by the book's real achievement.

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Georg Rudolf Weckherlin. *The Embodiment of a Transitional Stage in German Metrics*. By AARON SCHAFER, Ph. D., Baltimore, The Johns Hopkins Press, 1918. (Hesperia: Studies in Germanic Philology, No. 10.)

In this monograph Dr. Schaffer presents the results of a careful and exhaustive study of the metrics of Georg Rudolf Weckherlin, the German poet of the seventeenth century, who, it may be incidentally remarked, was Milton's immediate predecessor as Secretary for Foreign Tongues to the Committee of the Two Kingdoms.

Weckherlin's verse-technique has been a much discussed topic since the days of Herder, who was the first to rescue the poet from oblivion. The critics are clearly divided into two camps, the one holding that Weckherlin wrote in conformity to the then prevailing principle of the so-called *Silbenzählung*, of which Hans Sachs is supposedly the most renowned exponent; the other, that he wrote according to the free accentuating principle of Early Germanic versification, of which again Hans Sachs is looked upon as the highest representative. It was, therefore, with the purpose of reconciling these differences of opinion that Dr. Schaffer undertook this difficult investigation.

The first part of the dissertation is devoted to a survey of "Germanic Metrics from Earliest Times to Opitz," in which the attempt is made to get at the underlying principles of German verse-technique in so far as they may be applicable to Weckherlin's poetry. This review is decidedly the most unsatisfactory part of the mono-

graph. Dr. Schaffer has permitted himself to be influenced too much by the older and more dogmatic views of Germanic versification and has treated the later and more profound theories of Paul, Sievers, and Saran more or less flippantly. Anyone who has taken up the study of metrics seriously and who is not merely content to have an iron-bound theory as a working principle, will agree that the older views of Lachmann, as embodied in von Muth's *Mittelhochdeutsche Metrik*, not only do not do justice to the verse as it has been transmitted, but actually do violence to it in many cases. It is true, we have learned much from Lachmann and Koegel, as Dr. Schaffer has rightly observed, but their four-stress theory of alliterative verse ought to be considered obsolete, as also Koegel's ingenious attempt to connect the four-accented verse of Otfrid with the old alliterative verse.

As regards the Middle High German period, Dr. Schaffer has clearly noted the gradual evolution from the old accentuating principle to the regularly alternating, "often at the expense of the natural prose accent." In his estimate of the *kurze Reimpaare* of the fifteenth and sixteenth centuries, he accepts the so-called theory of *arrhythmia*, i. e., the regular alternation of stressed and unstressed syllables without regard to the normal prose accent. However, he modifies the general conception in so far as he wishes to keep "the conflict between arsis and thesis excluded from the final foot." In order to explain these accentual conflicts, Dr. Schaffer has recourse to the following devices: 1. Hovering accent. 2. Secondary stress. 3. Crypto-rhythmia ("a subdivision of hovering accent").

His application of the theory of *schwebende Betonung* (hovering accent) as enunciated by Saran does undoubtedly ameliorate a multitude of accentual conflicts. Likewise does the theory of secondary accent account for a considerable number of violations. But in Dr. Schaffer's opinion there still remain a number of conflicts, as for instance the "reversed accent" in dissyllabic words such as *ufèr*, *dahèr*, that cannot be explained by either of these theories. To quote his exact words: "The hovering accent invariably lends to the thesis a 'secondary,' artificial accent. This artificial accent may or may not coincide with a secondary, natural accent. It is the latter of these two that is, in this study, designated simply as 'secondary' accent. The former, artificial rhythm.

or 'crypto-rhythmia,' results from the desire on the part of the poet to break away from the deadly monotony of 'routine scansion.'" These are the three fundamental principles by means of which the author intends to explain all the metrical difficulties that appear in Weckherlin's poems.

Before proceeding from this point to a detailed discussion of Weckherlin's verse-technique, Dr. Schaffer briefly comments on the "three distinct metrical tendencies that were at this time clamoring for hegemony: 1. The semi-rhythmic (or irregularly alternating)—the vehicle of the 'kurze Reimpaare.' 2. The accentuating—the vehicle of the 'Volkslied,' the 'Kirchenlied,' and the 'Fastnachtspiele.' 3. The rhythmic (regularly alternating)—the technique later borrowed by Opitz from Romance poetry." This third tendency is but insufficiently developed by the author. If he agrees with Saran that French poetry is *streng alternierend*, and accepts, as such an agreement would imply, gross violations of prose accent as a necessary concomitant, then it is difficult to see how Opitz was deeply influenced by French technique in his development of a regularly accentuating-alternating principle of versification. It is on the other hand quite apparent that Weckherlin, Lobwasser, Schede, and others looked upon French technique in much the same way as Minor, namely, "that it consisted of a fixed number of syllables, of which several at definite positions always had the accent, not only the verse-accent but also the prose-accent; the remaining syllables were absolutely free and read entirely according to the word-accent, or rather to the sentence-accent, which predominates in French. A pronounced cadence (rhythm), verse-feet or beats, in our sense of the word, are unknown." It is, therefore, impossible to see how the Romance technique in either case was of much influence in establishing the regularly accentuating-alternating principle that had already been clearly expounded by such an authority as Clajus, and put into practice with marvelous consistency by Rebhun and his followers.

After giving to Opitz the "credit for having introduced a much needed reform in German metrics," Dr. Schaffer deplores the fact that Opitz' "total ostracism of irregular alternation was doomed to make for that very monotony which he thought to be the great blemish in the technique of the 'kurze Reimpaare.' It is his insistence upon and persistence in the use of rhythmical variation

that Weckherlin's value rests." This last statement is momentous. Does the author really believe that the reading of Weckherlin's poetry with the practical application of hovering stress, secondary accent, and crypto-rhythmia produces a rhythmical variation? It is not the purpose of the reviewer to enter into a detailed discussion of rhythm. Most of us have a fairly definite conception of the rhythm of alliterative and classical verse. Likewise do we understand what is meant by variation in both alliterative and classical verse. But with respect to the rhythm of fifteenth and sixteenth century verse, no such unanimity prevails. Scholars are to-day in utter disagreement as to how to read the verse of such poets as Hans Sachs and Weckherlin. Dr. Schaffer has clearly set forth their several views. For our purpose we may divide them into two groups: those that maintain that Weckherlin wrote in accordance with the accentuating technique, and those that declare that his technique is strictly alternating, often with gross violation of natural prose accent. Dr. Schaffer agrees with the latter group, but with the modification that he would smooth the harsh accentual conflicts by employing hovering accent, secondary stress, and crypto-rhythmia. He has shown the predominance in Weckherlin's poetry, with the exception of his earliest productions, where accentual conflicts are amazingly numerous, of regular iambic and trochaic rhythm, and accordingly feels justified in saying that Weckherlin's verse is regularly alternating. He would naturally "contend that the reading of Weckherlin's verses with preservation of natural accent introduces a slipshod, jerky metre which tends to destroy rhythm; in addition, such a method cannot be consistently applied without resulting frequently in a larger or smaller number of arses than the particular verse requires." Accordingly, he rejects *in toto* the accentuating theory.

But let us examine for a moment some of the verses that are adduced in support of his contention:

"Néin, es ist nicht mehr nóht, der frémdden Kúnst und Wítz,
 Erfíndungen und Spíhl únnachthúnlich zuáchten,
 Téutschland wélches wol íst der Erfíndungen Sítz,
 Théilet den frémdden mít víel mehr Kúnst zu betráchten."

If we accept this as the scansion with preservation of the natural prose accent, we find that only lines 1 and 4 have the required

number of accents. Lines 2 and 3 each lack one accent. But this deficiency is readily supplied in both lines by a secondary accent on the syllable *-ung-* of *Erfindungen*. This is no forced, unnatural stress. Ordinarily, in speaking, we accent this syllable. In fact, most words of four or more syllables have a strong secondary accent. How much more rhythmical is this natural accentuation than the regular iambic with its monotonous movement when read with observance of the devices proposed by Dr. Schaffer. The distinction he makes between pitch and accent for the purpose of counteracting this monotony, however correct in theory, is impracticable in sustained reading. We cannot, therefore, subscribe to the statement "that accentual arses which are forced by the exigencies of any particular verse to fall into rhythmical theses are read with the voice at a higher pitch, while accentual theses appearing as rhythmical arses are given the stress."

We would propose the following scansion of the verses given on pages 82 ff.:

Der stérnen gewóhnlichen dántz.
 Vór der göter gesicht aufführet.
 Síe mit íhrem kráftigen prácht.
 Ó ihr áller Princéssin rúhm.
 Múss man éuch mit wúnder anscháwen.
 Damít éwere stírn sich éhret.
 Mit stéhts-wéhrender máyestét.
 Und ihr lieblich-léuchténder prácht.
 Muss éwerer wéissheit náchgéhen.
 Kan an zier vor éuch nícht bestéhen.
 Íst der göter und ménschen prácht.
 O Ihr Góttin déren fürtréffligkéit.
 Wider séinen willen gestéhen.
 Dích villéicht möchte verdríessen.

A regular iambic rhythm in these lines would be a monstrosity. In the subsequent version of 1648 these verses are made to conform to the Opitzian law. Verse 18, p. 84, is to Dr. Schaffer's mind a change for the worse in the 1648 edition. But we see in it merely a corroboration of the fact that the accentuating principle was still an entity. Weckherlin was well aware of the offense to the iambic

rhythm, but for the sake of the contrast he deemed a violation justifiable:

Ist des Tāgs zier und der Nācht prācht.

Dr. Schaffer calls attention to a circumstance that in his estimation makes it impossible to apply the accentuating principle consistently to Weckherlin's poetry. The line

Und mit dem haupt, hut, knü, fuss, hand

contains "five arsis-words" and consequently cannot be scanned with the regular four accents.

How are we to explain this inconsistency? Evidently thus: The development of a regular iambic or trochaic rhythm had in its wake the determination of the number of syllables in a verse; for the four-beat iambic verse with masculine rime, eight syllables became the norm, with feminine rime, nine. The old accentuating verse with its variable number of syllables was soon made to conform with respect to the number of syllables in the verse to the regular iambic verse with its fixed number of syllables. In this way the accentuating verse received a stricture which ultimately led to the so-called *Silbenzählung*, while the old freedom of accent continued to obtain. Thus it comes that we find an accentuating verse with a fixed number of syllables employed by the side of a verse with a regularly accentuating-alternating rhythm. Of course, the natural result of such a technique was the occasional variability of the number of accents in the accentuating verse. But the variability is not nearly so prevalent as one would *a priori* suppose.

A careful study of the poetry of the sixteenth century, particularly that of Hans Sachs, from the above point of view, will establish without a doubt that the so-called *Silbenzählung* was never a recognized principle of versification, but merely the result of an awkward blending of the above-mentioned techniques.

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